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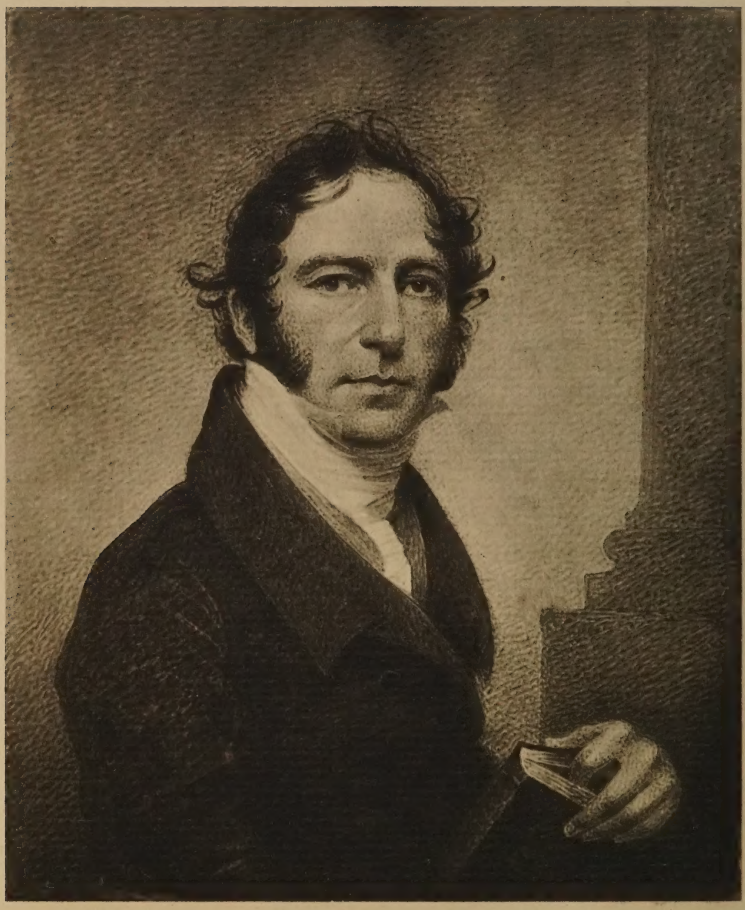

CHARLES FRASER

By
Alice R. Huger Smith
and
D. E. Huger Smith

New York
FREDERIC FAIRCHILD SHERMAN
MCMXXIV

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PREFACE

To a Carolinian there comes an especial pleasure in writing of Charles Fraser, and it is hoped that this pleasure will be understood when the reader will have followed the events of his life. For he was a man of his day in type and character. Well-born, well-bred, and well-educated he was but one of a large group of men, who were fortunate enough to live at a period when the country was attaining its growth, and to live in touch with those elements which in their very conflicts were giving it a character of its own.

Relieved by fortune from the paralysis of either extreme want or excessive wealth, he could not only see, but could also follow the better aims of life, and the continued esteem shown to him in his latter years by his neighbors attests his success in the pursuit of those aims.

As an artist his works must speak for themselves; but as an artist among artists one has only to look through the pages in which Dunlap gives Fraser's recollections of contemporary painters to appreciate that kindliness, which was one of his marked qualities.

The writer feels that the generous way in which the owners of so very many valuable miniatures have entrusted them to her, is a good evidence of their feeling towards the memory of the artist, and of their wish to help this record of his work and life.

Their number is so great that it is impossible to thank them herein by name, and it is hoped that they will accept this comprehensive manner of showing her gratitude to them and to others who have given their help.

It may be well to add that many other miniatures were offered for study and comparison too late for the writer to avail herself of the kindness of the owners.

A. R. H. S.

Charleston, S. C.
7th April, 1924.

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CHARLES FRASER
HIS ORIGIN AND EDUCATION

Charles Fraser was of the third generation of his family in America.

His grandfather, John Fraser, was born at Wigton, County Galloway, Scotland, and came to Carolina about the year 1700.

Where he first settled does not appear, but in 1715 he was living in the country of the Yamassee Indians, south of the Combahee River, among whom he had settled as an Indian trader, and with whom his relations were most friendly.

Sanute, a chieftain of this tribe, on his return from a visit to St. Augustine, came to Fraser's house, and urged that he and his family should fly to Charles Town* and thus escape the massacre planned by the Spaniards and confederated Indian nations. Fraser's neighbors and himself doubted this information, but Mrs. Fraser's fears induced the flight, and they thus escaped the massacre, which commenced on 15th April, 1715.

This was the beginning of the great Yamassee war, during which the Indians from the Southward destroyed the settlements and massacred the inhabitants as far as the Stono River within ten to twenty miles of Charles Town, while the tribes from the Northward were not checked until they had approached Goose Creek, about the same distance in the other direction. This has been told at length in histories by Rivers, McCrady, and others.

The only son of John Fraser was Alexander, who by his second wife, Mary Grimke, was the father of fourteen children. Of

*Note. During the Colonial period the chief city of South Carolina was called *Charles Town*. It was in 1783 that the name was changed to *Charleston* by the Act of Incorporation. The right name of each period has been here followed.

them the youngest, Charles Fraser, was born 20th August, 1782, only a few days before Marion fought with the British Cavalry leader, Major Fraser, at Wadboo his last fight of the war, and before Col. John Laurens was killed on the bank of the Combahee.

Born at the end of the Revolutionary War, Fraser died on 5th October, 1860, and thus his life covered the years from the Revolution to the Confederate War; and it will be interesting to note that his personality made a part of all the movement and development of that period.

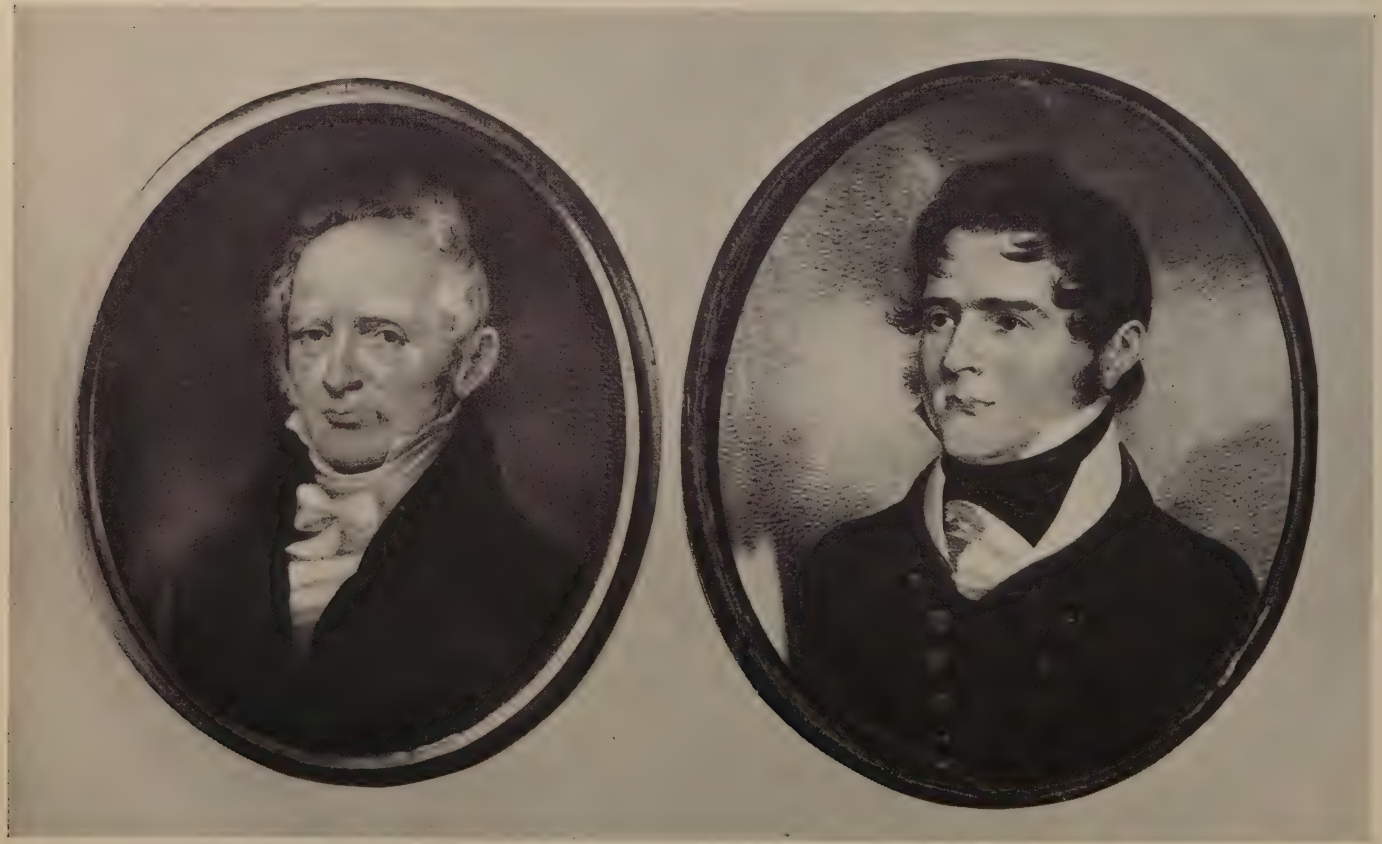
Fraser's father died in 1791, and his mother on 3rd January, 1807.

At a very early age he showed an artistic aptitude, and the author owns a sketch-book of his, beginning with a little water-color drawing dated 2 May, 1796, when he was not yet fourteen, and containing numerous carefully drawn presentments of the houses of his friends both in the town and the country, all done between that date and 1806. But antedating even the earliest of these, there was exhibited in "The Fraser Gallery" as No. 3 his "first portrait, sketched at the age of ten years, 1792," of his first cousin, Master States Rutledge. It was about this period that the boyish intimacy between Sully and Fraser began, and their mutual encouragement of each other's artistic taste is pleasantly told by Dunlap in his sketch of Sully.

They were both pupils at the classical school of the Revd. Robert Smith, Master of Arts and sometime Fellow of Gonville and Caius College of the University of Cambridge. At the outbreak of the Revolution he was Rector of St. Philip's Parish in Charles Town, and, upon the capture of that place by Sir Henry Clinton in 1780, he had been exiled and his entire property sequestrated by the British authorities. On his return to his parish in 1783 he had found it necessary to supplement his broken fortunes by tuition. His Academy in 1790 was given up to the

Jane Winthrop. 1792-1862
Niece of the artist
Painted 1802
(I a)

Frederick Fraser. 1762-1816
Brother of the artist
Painted 1810
(I b)



Thomas Wright Bacot. 1765-1834
Painted 1818
(II a)

Edward Cotesworth Rutledge. 1798-1860
Painted 1818
(II b)

newly incorporated College of Charleston, of which he became and remained the Principal until 1798, three years after his consecration as the first Bishop of South Carolina.

Fraser in his Reminiscences gives several anecdotes of the College at this period, telling of the playground or Campus which lay not far south of the revolutionary ramparts, out of which the students would dig bullets, lodged there during the Siege. From the declivity of the rampart, Dr. Smith delivered an address when the corner stone of the Orphan House was laid in 1792, on which occasion the College boys took part in the procession.

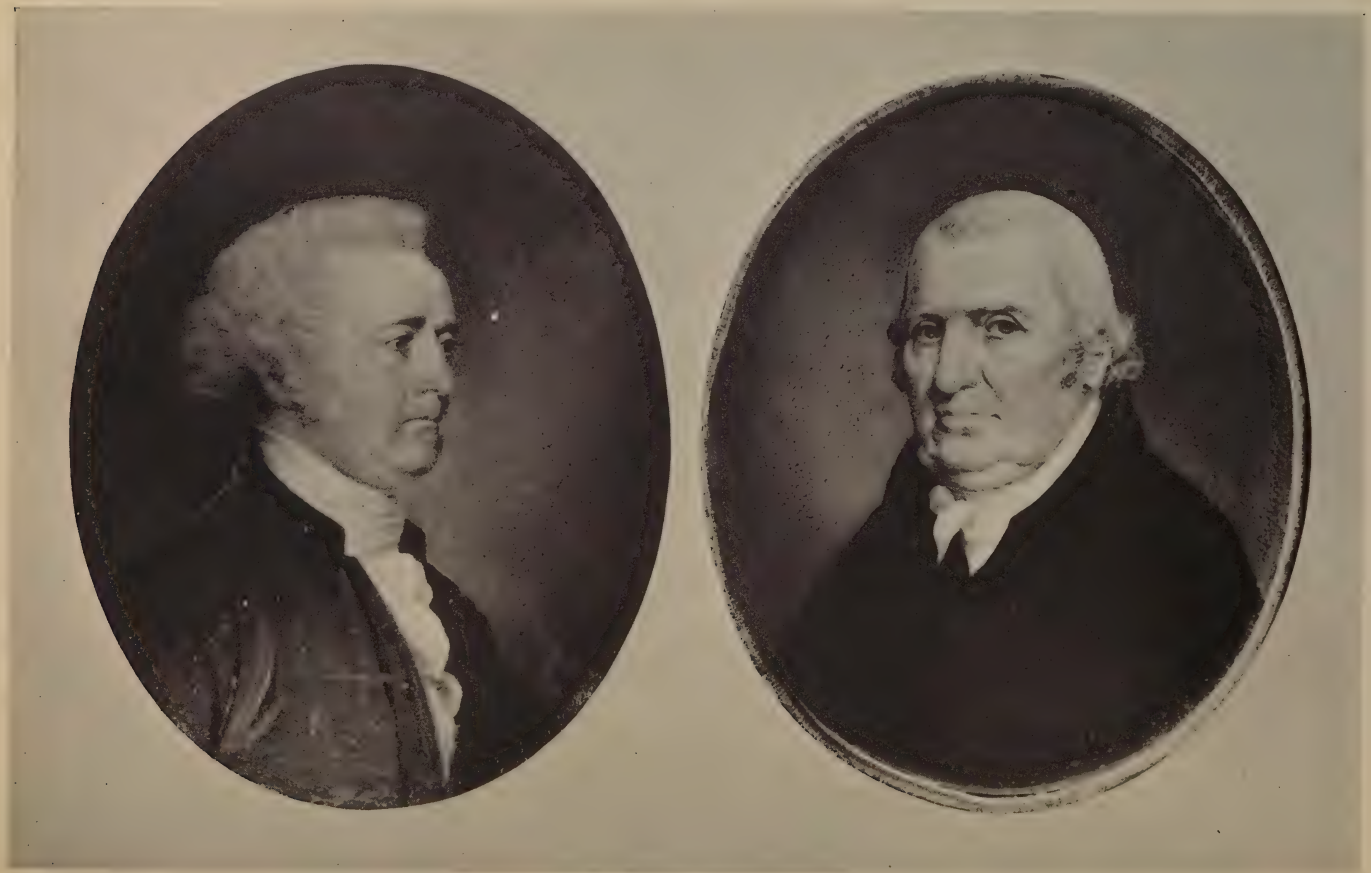
In 1817 we find Mr. Fraser's name among the Trustees of this College, and we are told that for nearly forty years he was a Trustee and Treasurer of the Board — "a man of exquisite taste and refinement, artist, scholar, and poet." (See Year Book of City of Charleston, 1882, p. 283).

It is not surprising that he should have been selected in 1828 to deliver the address at the laying of the foundation-stone of the new edifice of this college, from which we quote somewhat freely, nor that he should dwell felicitously upon the advantages of Education, which alone could determine the end to which could be directed the tendencies springing from the freedom of inquiry and of opinion, resulting from our popular institutions. For unless Society fills up with care and diligence the outlines so strongly marked, they may as readily become the agents of national depravity and degradation, as of national dignity and virtue. Such varied energies will not remain inactive — they are calculated for action and must be exercised.

But the orator was not content to enlarge only on the advantage of education in general. He brought forcibly forward the importance of higher education *at home;* for the State had an interest in the matter; she had a right to the sentiments and opinions of her citizens, and a claim even upon their prejudices and attachments!

But perhaps enough has been said to indicate the line of thought followed in this address.

In these days of futile discussion as to the advantages of the study at school of Greek and Latin, it may be well to state shortly his view of these: "But when the higher studies of the college ex-"pand his (the student's) mind, that which he was acquainted "with before, only in the corporeal form, strikes him with all the "beauty and grandeur of intellect. The spirit of ancient genius "breathes upon him in every line, 'præsentia numina sentit'; he "is enamoured of the very languages in which it is embodied, "and learns to venerate them as its only suitable shrine."



John Rutledge. 1739-1800
After Trumbull
Painted 1818
(III a)

Charles Cotesworth Pinckney. 1746-1825
Painted 1823
(III b)

CHARLES FRASER'S PLACE IN THE COMMUNITY

Fraser was fortunate in the social surroundings of his childhood and youth, for his family relations placed him at once in the circle of people of good breeding, education, and good taste. Mr. William Williamson, member of the Council of Safety in 1775, was a half-brother of his mother. He was a man of taste, whose beautiful garden on the bank of Wallace's Creek is extolled in Ramsay's History of South Carolina.

Fraser's aunt, Eliza Grimke, had married Chief Justice John Rutledge, sometimes styled "Dictator Rutledge," because in 1780 the Legislature had delegated "till ten days after their next session to the Governor, John Rutledge, Esquire, and such of the Council as he could conveniently consult, a power to do everything necessary for the public good except the taking away the life of a citizen without a legal trial." Under this delegation "for two years John Rutledge was enabled to keep up an organization of the government, and almost alone to carry on the war."

A paternal aunt of Charles Fraser had married (1st) William Cattell, by whom she had two sons, Lt. Col. William Cattell and Capt. Benjamin Cattell, both of the South Carolina Continental Line, and (2nd) Col. Owen Roberts of the 4th So. Ca. Continentals, who was killed at the Battle of Stono in 1779.

Of Charles Fraser's brothers and sisters, William married Miss Sophia Miles; Frederick married Mary DeSaussure; Mary married in 1788 Joseph Winthrop, born in New London, Connecticut, in 1757, a son of John Still Winthrop; and Ann married Jacob Guerard.

Fraser's own place in the community cannot be better described than by quoting the words of his friend and much younger contemporary, Hon. George S. Bryan:

"In him the *man* has not been merged in the painter, nor "dwarfed and emptied of its proper dignity, that the genius might "flourish. We find therefore that society, country, the author of "nature and all glory and beauty, as well as nature itself, have "claimed the homage of his mind and heart, and are traceable in "living characters alike in his writings, his life, and the living col- "ors of his pencil. The community, in which he has so long "lived, with one mind regard him as a faithful citizen, a pillar "and an ornament. And although he has never been in our pub- "lic councils, yet has he ever been esteemed a wise counsellor; "and more active spirits, who have mingled in affairs and osten- "sibly given direction to our public affairs and shape to our meas- "ures, have been glad to avail themselves of the stores of his "knowledge, and felt safer when their conduct has received the "approval of his wisdom . . . . . and as there is a time for all "things, and life does not alone consist in action, but seasons "come when man rises to his highest life, and pauses in his hur- "ried career to think and feel and keep holy days of his heart; on "such elevated occasions our community has with one accord "turned to Mr. Fraser, to lead their reflections and give eloquent "utterance to their sentiments."

Judge Bryan also gives us a pleasant sketch of the "Conversation Club," and mentions among the founders Stephen Elliott, Grimke, Judge King, the Prioleaus and Gadsdens, Judge Huger, and William Crafts, and later Agassiz, Dickson, Bachman, Gilman, Holbrook, Daniel Ravenel, Drayton, Geddings, Ford, Moultrie, Simons, Dunkin, and Smyth.

The Club held for many years its weekly meetings, for it was founded early in the nineteenth century, reorganized in 1842, and continued its existence up to the period of the Confederate

Mrs. Samuel Prioleau
(Catherine Cordes)
Painted 1818
(IV a)

Mrs. Samuel Prioleau
(Catherine Cordes)
Painted 1823
(IV b)

War, after which it was revived and lasted for a time longer under the leadership of Dr. Gabriel E. Manigault.

The plan of this association was interesting. It met each week at the house of a member, who read an essay, or lectured on a subject selected by himself, after which the members present discussed in an orderly way the essay and its subject.

A mere glance at the names of the members is enough to explain why this Club continued for so long a time to attract those eminent in science, art, literature, and social life; while the seeker after knowledge would delight in sitting at the feet of such men, and benefiting by the clash of opinion among them.

We have been given a very partial list of the subjects selected by Fraser for his own contributions, and perhaps are surprised not to find among them one about that art for which he had abandoned his profession of the law. But the list given suggests well the class of topics upon which a highly cultivated mind dwelt, and about which he would gladly note the reactions in other minds of similar calibre.

These essays listed by Judge Bryan are on: Omens; the minor Latin Poets; the Puritans; the poetry of the Pentateuch; Social Aristocracy; Samuel Johnson; Blank Verse; Macbeth; Sibyls; Is Society assuming a New Form?

Of Mr. Fraser's meetings two were given to his recollections of his native town, which led to the publication in 1854 in a more extended form of his "Reminiscences of Charleston," which will long remain to give pleasure to every one, curious as to the development and vagaries of opinion through the passing time.

When a man of more than ordinary intelligence and culture recounts to his friends his recollections of his own time and his own place, his sayings serve a double purpose. They first of all impart his view of the effect produced by changes and upheavals of opinion in the community, and in the second place they give a very fair idea of his own character and the effect upon it produced

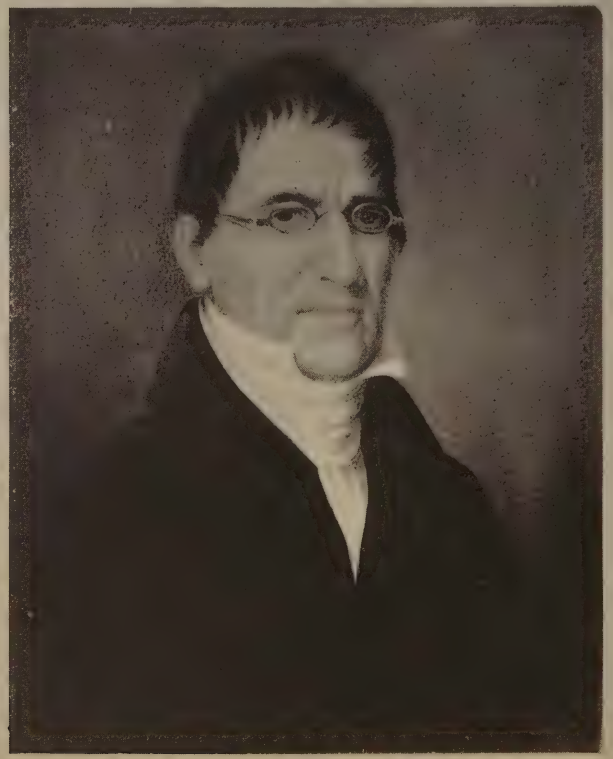
by stirring events in which he participated. In Mr. Fraser's case the kindly tolerance, shown as he unfolds his tale, is most attractive; for he never leaves one in doubt as to his own views, but never mingles personal abuse with criticism. He lingers over the memories of the irrevocable past, which draw the mind from the infelicities that press upon it, and asks himself and his hearers "what more interesting series of years could there be in our local "history than that which immediately followed the Revolution, "when Charleston, after two long years of subjection to a haughty "and uncompromising enemy, found itself in the enjoyment of "law and liberty," seeking to recover from suffering and confusion so long experienced.

The Revolution had left the State in great financial embarrassment with no circulating medium, seeking expedient after expedient to supply the want of a currency, which would give that security to contracts, which is the great reliance of commercial intercourse. Relief came from the exertions of her own people, who improved the cultivation of rice and cotton, and who developed the export trade in her two staple productions, no longer impeded by the British monopoly of the Colonial period, nor by the paralysis of non-intercourse, embargo, and war, lasting until the long peace following the year 1816.

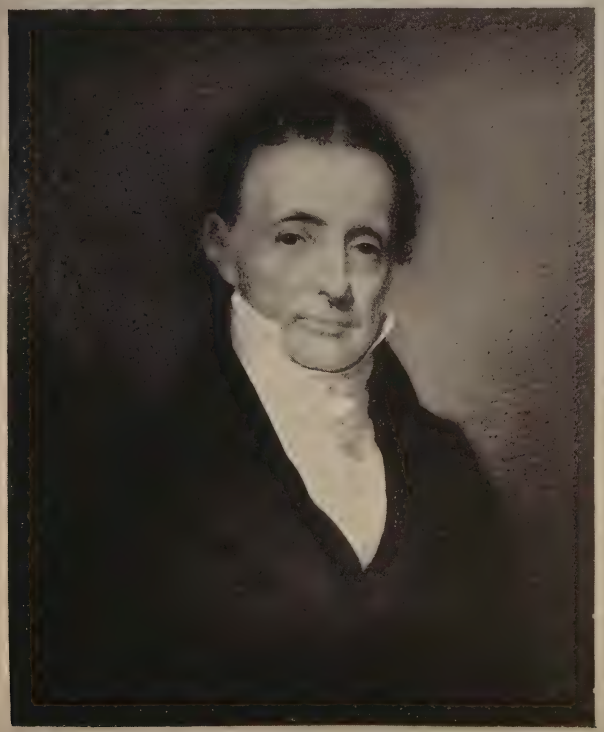
Marking the changes in popular sentiment he tells us of the extravagant sympathy shown in 1793 with the French revolution and of the procession of French and Americans, headed by many dignitaries, which marched through the streets to St. Philip's Church where, after two salutes fired by the infantry, they heard an oration, sang a Te Deum, and closed with the Marseillaise.

After dwelling on the "reproachful excesses" of the times, the writer turns our thoughts and sympathies to the unhappy refugees from St. Domingo, victims of a servile insurrection produced by the violences then rending France. These were thrown

James Reid Pringle. 1782-1840
Painted 1820
(V a)



Robert James Turnbull. 1774-1833
Painted between 1830-33
(V b)



Colonel William Alston. 1757-1839
Painted 1839 after Morse
(VI a)

Mrs. William Alston. 1769-1838
(Mary Brewton Motte)
Painted 1839 after Morse
(VI b)

in 1793 destitute upon our shores, to be received with kindness and hospitality by the people of Charleston. "All who could af-"ford shelter to them admitted them into their families; whilst "all, who could not do that, relieved them otherwise readily and "cheerfully to the very extent of their means. And it is a recol-"lection personally gratifying to myself, that I was employed, "then a boy, upon errands of charity to those unfortunate be-"ings."

The details of the "reproachful excesses," spoken of above, are most curiously contrasted with similar violent proceedings, which took place in 1795, only two years afterwards, in opposition to Jay's treaty, when in front of the Exchange on Broad Street, his Satanic Majesty was hung upon a gallows in company with effigies of John Jay, John Adams, Timothy Pickering, U. S. Senator Jacob Read of South Carolina, and William Loughton Smith of Charleston. A further revulsion of feeling was shown in 1798, when a meeting was held in St. Michael's Church, which resulted in the building of Fort Mechanic by the mechanics of Charleston, who contributed their personal labor for the purpose. Then two months later another meeting led to the building, on Shipyard Creek near the Four Mile House, by popular subscription of the frigate John Adams, named in honor of that great man, who was hanged and burnt in effigy in 1795.

We have not space to follow in detail the psychic changes, which men call "politics," upon which Fraser continues to comment and with indulgent serenity to distribute blame or commendation.

It may be that this well-balanced outlook was the result of that attitude of mind and spirit, which Judge Bryan declares caused him to be esteemed ever "a wise counsellor," and it may be that his artistic side checked more violent expressions of condemnation amid political storms; for above all things an artist desires a well balanced picture. And it is an interesting point in

Fraser's miniatures of so many of the distinguished and useful men of his day, that his characterization shows a keen knowledge of men and of public affairs.

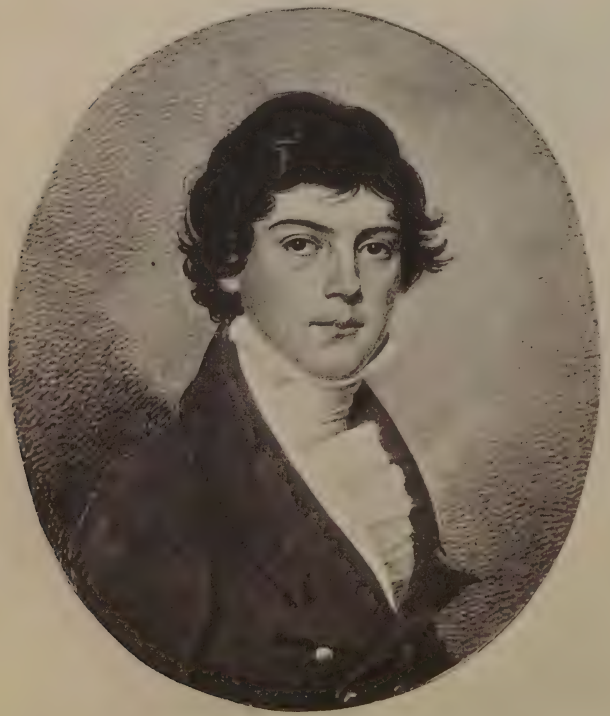
Thanks to the kindness of Prof. Yates Snowden, of the University of South Carolina, we have before us as an example of Fraser's attitude an unpublished letter of his dated 30 January, 1833, addressed to his personal friend, Hugh Swinton Legare, then Minister at the Court of Belgium. This gives a forcible account of the political conditions in South Carolina during the Nullification Struggle. No doubt is left on the reader's mind of the personal attitude of the writer, who was suffering with his friends from the overwhelming success of the Nullifiers in the Convention and in the Legislature. In describing the violence of the dominant party, he suggests a limitation which might well be applied to such harangues in every day. We permit ourselves the following quotation:

"Their abuse of him (the President of the United States), for "the purpose of exasperating the public feeling, extends equally "to all the friends of the Union, who quoad hoc are identified with "him, and are becoming on that account more and more objects "of personal hatred and abhorrence.

"Your friend P—— is staining the high character of his elo- "quence by an infusion of bitter and relentless vituperation into "his public harangues, both here and in Columbia. He surely "cannot expect to add to his fame as an orator by the use of such "epithets as, 'wild Beast,' 'Toothless Tyger,' etc., applied to such a man and on such an occasion.

"Invective is a powerful weapon in the hands of a speaker — "but, when it degenerates into low abuse, it is very apt to fall "where least intended refugo ictu."

Again: "I can scarcely believe that I am surrounded with "realities—that all is not a mockery and a dream—when I hear "men who identified themselves with Carolina, and all that was



Master O'Brien Smith McPherson
Painted 1823
(VII b)

Mrs. William Blamyer
(Frances Pogson)
Painted 1823
(VII a)

"honorable and distinguished in her name and character — and "who, if they had a distinguishing trait, it was that of ardent pa- "triotic devotion to her interest — called Tories and denounced "as public enemies, banished from her offices, and thought un- "worthy of her confidence and her honors."

Yet another extract from this letter may be permitted: "But "no more of this painful theme! You invite me to come over in "the Spring and join you in a tour you intend in Germany; "among the inducements you mention I attach not least impor- "tance to that negative one that I would not be missed; this is "one of the happy results of that independence which belongs "to a private station. . . . If I were there I would leave you to "enjoy the living attractions of Taglioni's dancing and Meyer- "beer's music, for converse with the departed — Rubens — Van- "dyke — Teniers — and Ostade, etc."

A MEMBER OF THE BAR IN CHARLESTON

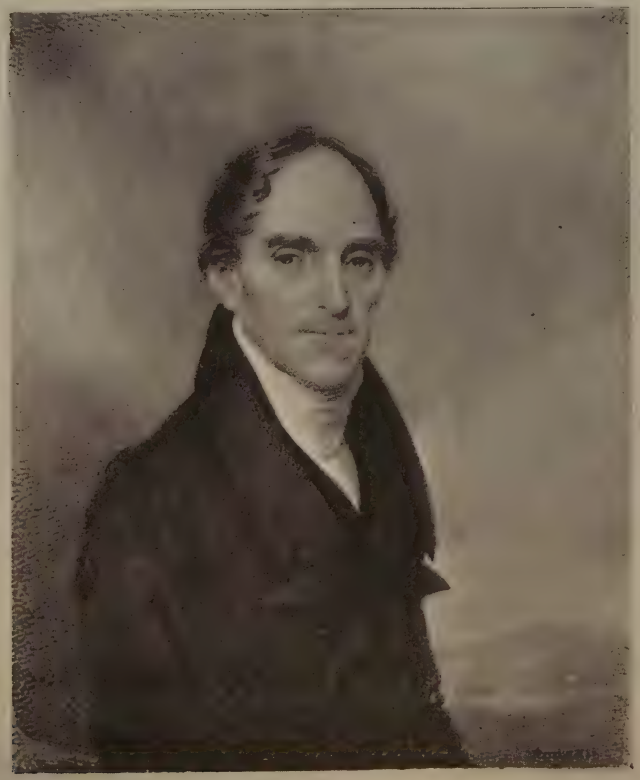
Called to the Bar in 1807, Fraser practised Law until 1818, and is said to have accumulated a competency before he turned from it to follow with success his chosen pursuit.

Of his life as a lawyer we have little except the above fact. But we have his reminiscences of the Bar of Charleston, which enlighten us both as to the inner impulses of his own career, and as to the salient features of the study and the practice of law in his day. A large number of the leading men and of the barristers of the revolutionary period had studied their profession at the Inns of Court in London. We find among these William Loughton Smith, Charles Cotesworth Pinckney, Thomas Pinckney, Dictator John Rutledge, and his brothers Hugh and Edward Rutledge, Senator Jacob Read, John Faucheraud Grimke, John Julius Pringle, William Henry Drayton, Alexander Moultrie, Thomas Lynch, Jr., and numerous others, who led opinions and fixed standards. Contemporary with these were "many other "distinguished lawyers who continued, long after they had passed "away, to maintain that high character for courtesy, learning, "and liberality, which their example and practice had imparted "to the Charleston Bar."

After listing many causes of the litigation profitable to the Bar, Mr. Fraser winds up thus: "and finally Charleston was "then divided into two strongly defined parties, to one or other "of which every citizen belonged — that of debtor or creditor."

As to the necessary preparation for practice he tells us: "I have "heard some of those old lawyers speak of their early habits of "study, and their learning was not too lightly earned for its re-

LAFAYETTE. 1757-1834
Painted 1825
(VIII a)



FRANCIS KINLOCH HUGER. 1773-1855
Painted 1825
(VIII b)
Reproduced through the courtesy of Mr. R. T. H. Halsey

"ward. It is not for me to say whether law, as a science, is better "understood now than formerly, or its practice more conducive "to the ends of justice, nor would it be in place here to enquire "whether the modern lawyer is learned in proportion to the in- "creased number of his books. But one thing may be safely as- "serted, that a law library at the period to which we are now re- "ferring, such as probably laid the foundation of an Eldon's or a "Stowell's attainments, would make but a meagre array on the "shelves of a modern American jurist. But the books that com- "posed that library were profoundly read and digested. The great "fathers of English law were the oracles of the student. His was "not the day of digests, and indexes, and abridgments."

In speaking of this profession, Fraser touches sadly on the fact that many great and learned lawyers have left no other memorial of their usefulness and distinction than the records of the Clerk's office or an occasional argument published in the reports of their day. Perhaps he had in mind the contrasting thought that the mere mention of the name of a great painter brings to mind the works upon which his fame is based.

FRASER'S YEARNING FOR ARTISTIC DEVELOPMENT

During the whole period of his studies and indeed of his practice of law, Fraser was constantly assailed by the temptation to disregard the wishes and advice of his friends, and to follow his artistic bent.

His early intimacy with Sully, Washington Allston, and Malbone leads to the suggestion that their companionship had its effect in sustaining his wish to devote himself to Art as a profession.

The details of his association with Thomas Sully are to be found in the pages of William Dunlap's "History of the Arts of Design in the United States," published in 1834.

Sully was born in June, 1783, and was therefore about ten months younger than Fraser. He was brought by his father to Charleston in 1792, and the year after, at the age of ten, was sent to the same school as Fraser. Of the latter, Sully in his later life said: "He was the first person that ever took the pains to instruct "me in the rudiments of the art, and, although himself a mere "tyro, his kindness and the progress made in consequence of it "determined the course of my future life."

Sully seems to have left Charleston in 1799.

Washington Allston was born in South Carolina in 1779, and was therefore about three years older than Fraser, but his education was received in New England and he graduated from Harvard in 1800, when he returned to South Carolina. While at school in Newport he had become acquainted with Malbone a short time before the latter removed to Providence at the age of seventeen.

Mrs. Joseph Sanford Barker. 1774-1858
(Henrietta Catherine Gaillard)
Painted 1826
(IX a)

Joseph Sanford Barker. 1771-1842
Painted 1826
(IX b)

THEODORE GOURDIN
Painted 1826
(X a)

MRS. THEODORE GOURDIN
(Elizabeth Gaillard)
Painted 1826
(X b)

When Allston entered college in 1796 he found Malbone in Boston, and their "acquaintance soon ripened into friendship." In the winter of 1800 the latter also came to Charleston, where "Charles Fraser, since an excellent miniature painter, was then a "student at law, but his taste and inclinations were those of an "artist. Allston, Malbone, and Fraser must have encouraged in "each other the desire that led to their subsequent skill — Mal- "bone already a successful practitioner was of course the leader."

With his friend Allston he sailed in 1801 for London, whence he wrote to Fraser his opinion of the artists, whose work he saw there. He returned to Charleston in the winter of 1801, and in 1805 Mr. Dunlap found him painting in Boston, but suffering from the complaint of which he died in Savannah on 7th May, 1807.

The above outline of this youthful friendship between these four noted painters follows closely Dunlap's account of it.

A letter from Fraser to a sister, dated 9 October, 1806, tells of a visit in August or September of that year to Newport, where he saw Malbone: "Poor Malbone is not in a condition to paint. I "am afraid he is hastening to that bourne whence no traveller can "return. He was ill the whole time I remained in Newport."

In Flagg's Life of Allston we find mention of Fraser and of Malbone from time to time. Thus Allston writes:

"On quitting college I returned to Charleston where I had the "pleasure to meet Malbone and another friend and artist Charles "Fraser, who, by-the-bye, now paints an admirable miniature."

And again, speaking of Mr. Bowman, he writes:

"Malbone, Fraser, and myself were frequent guests at his ta- "ble, and delightful parties we always found there."

This was evidently Mr. John Bowman, who lies in St. Michael's Churchyard. He married Sabina, daughter of Thomas Lynch and sister of Thomas Lynch, Jr., a signer of the Declaration of Independence. Her first husband had been Col. William

Cattell, an afore-mentioned first cousin of Charles Fraser. Thomas Lynch, Jr., dying without children, had made his sister Mrs. Bowman a considerable legatee under his will. Mr. Bowman died in 1807.

FRASER'S VISITS TO THE NORTHERN STATES

During the period of his law-studies, Fraser must have made several visits to the Northern States. In a letter written at New Haven, 5th September, 1806, he speaks of friends in various places as if he had memories of them from previous visits.

He dwells a little on the pleasant days he had spent in Boston while on this visit. From this point he had made an excursion to Portsmouth, Salem, and Newburyport. Passing through Boston on his return he had dined with Mr. Winthrop, and passed the evening with Mr. Mason. Thence to Providence, which he found a delightful place, and there he played on the organ in the Congregational Church for some ladies. Then to see again his friends he went to Newport, where he had received many cordial civilities, and of which he found the society charming. He arrived at New Haven the day before the Commencement ball, at which he saw 180 ladies and as many gentlemen. After a visit to Stafford Springs and Hartford, he found himself with his cousin, Thomas Smith Grimke, staying in a cottage three miles from New Haven on a little farm very delightfully situated. He describes it as lying "at the foot of some lofty hills and embosomed in fruit trees; "the road passes very near it, so that while we enjoyed all the "pleasure of retirement we could see the company that passed. "Our good old Landlady, though she could not furnish our table "with dainties, was still very studious to please our appetites. "We had plenty of eggs and fresh butter and other such things "that the country affords: there was likewise a cider press from "which we could always procure sweet cider. The fruit trees were "scattered in such abundance around, that they were absolutely

"wasted, the ground near the orchard was always strewed with "apples, pears, and peaches. This is very generally the case at "this season throughout Connecticut. On the summit of the "neighboring hills I could always enjoy the most charming pros- "pects: they are three hundred feet high. I clambered their sides "so often that I could at length ascend them with as much alert- "ness as a Swiss peasant would do, I assure you I left this agree- "able retreat with the greatest reluctance."

One cannot but ask whether this charming retreat still exists!

In New York, Fraser went to see Col. Trumbull, who showed him his pictures of the Sortie of Gibraltar, the Battle of Bunker Hill, and others; and he found the artist "very polite," which made him sorry they were to part so soon.

In Boston he saw Stuart, who "was painting very industrious- "ly and had all the beauty and talents of Boston under his pen- "cil." He says with a certain naiveté: "I endeavored to recom- "mend myself to him by some handsome compliments, but he is "so accustomed to the adulation of the multitude, that he re- "ceived them with indifference and rather as his due, than as the "free offering of admiration."

There he also met Field, of whom he says: "There is a minia- "ture painter there named Field, who associates with the first "circles; he is a fine artist. I received many attentions from him."

In Philadelphia he saw an exhibition of pictures by an artist whom he did not name. This painter had settled in Virginia as a farmer, having come from Europe about nine years previously. Some persons, discovering his talents, had recommended him to exhibit these paintings. Fraser declares that he was quite delight- ed with them, as they showed uncommon merit. Doubtless the name could be easily supplied.

Quotations have been made rather freely from these letters, written to his sister when he was barely twenty-four years of age, the year before his admission to the Bar, because they seem to

Mrs. Mitchell King
(Henrietta Campbell)
Painted 1826
(XI a)

Dr. Edward Washington North. 1778-1843
Date uncertain. Probably 1820-25
(XI b)

give evidence both of the alertness of his mind and of the irresistible pressure towards that, which, after the lapse of twelve years, was to make the occupation of his matured life.

We have had access to but a few of these unrestrained letters to ladies of his family, so that we cannot follow clearly the steady development of his artistic inclinations.

How filled his mind continued to be with these thoughts may be seen by a letter written from Charleston, 7 September, 1810, to his niece, Miss Mary Winthrop, only seven years his junior, then in Philadelphia, in which he says: "Before you write to me "next, I request that you will visit the Academy of Arts, where "you will see two celebrated pictures of Mr. West's, and describe "them to me. I am astonished at your having been so long in "Philadelphia without seeing them. I impose this as a duty upon "you."

Six years later in 1816 he wrote again to the same niece. We find him again making a summer visit to the North, where after a visit to the Springs, he made his headquarters in New York, whence he made excursions up the North River, to Staten Island, and "to a place called Rockaway, a Sea Shore settlement on "Long Island." While there, he received most friendly attentions from Mr. Norton, "whose hospitality was truly Carolin-"ian."

With Mr. Norton he went about twelve miles to a great natural curiosity, called the Hempstead Plains — about five miles by ten or twelve without a single tree — they went there early and amused themselves with shooting.

On the day before writing he had "dined in a large family party "with Francis (Mr. Francis Bayard Winthrop). I could not help "wishing that you and Jane were amongst the group, as all your "Aunts and Uncles were present, and expressed a great wish to "see you again. Your Uncle William, who returned lately from "his western expedition, went immediately to New London for

"your Aunts, who are now in New York. I expect by the fam-
"ily's all meeting together that Cousin Charlotte is soon to be
"married—Mr. A.—is the facsimile of Dehon." The letter wound up with a postscript: "Cousin Harriett wrote to you by "the Telegraph."

The above allusion is explained by the following notice in the *New York Evening Post* of 19 November, 1816: "Married, yes-
"terday, by the Right Rev. Bishop Hobart, Mr. John M. Aspin-
"wall to Miss Charlotte Ann Winthrop, daughter of Francis "B. Winthrop, Esq."

Again in 1824 we find him in Boston. On 8th September of that year he wrote a long letter to his sister, Miss Susan Fraser, in which he tells of a week spent in Northampton on the Connecticut River, and of that place he speaks in glowing terms.

"It is surrounded with the most beautiful scenery I ever saw;
"there is a meadow lying between the town and the river six thou-
"sand acres in extent all under one enclosure, but owned and
"planted by different farmers whose lands are divided by mere
"lines without walls or fences. On the back of the town is a beau-
"tiful hill, called Round Hill, on the declivity of which is the fa-
"mous Academy, at which Mrs. Wilson's grandson is placed; it
"occupies three elegant buildings, originally built by three broth-
"ers, who intended them for their seats, but were obliged to sell
"them. These houses command a very extensive view of the
"town, the river, the mountains, and several villages with their
"spires. The town is singularly laid out, the streets follow the
"paths originally made by the cattle and are therefore in con-
"tinued curves; they are wide and shaded with large elms; the
"houses are well built, and many of them elegant. From what I
"saw of the society I formed a very favorable opinion of the man-
"ners and habits of the place. They are polished and intelligent
"people, and to give you an idea of the harmony with which they
"lived, there is but one congregation and one Church in a popu-

"lation of three thousand persons."

At Boston "I arrived on Wednesday afternoon last, just in "time for an elegant and crowded party at Mrs. Winthrop's, "where I saw the beauty and fashion of the City. The evening "after I was at another party at Mrs. Derby's" . . . . .

In 1806 he had met Gilbert Stuart, and saw him again during this visit. We quote the following allusion to Fraser's miniature of himself, reproduced in these pages: "I shewed him my "picture and he appeared delighted with it. Indeed he said that "he scarcely or never had seen a head on ivory which he preferred "to it. If he had said nothing I would still have been much flat-"tered, for he held it in his hands a half hour, looking at it.

"I have also seen Mr. Allston and dined with him. He would "not show me his great picture of Belshazzar's feast. He has been "seven years engaged on it, and it is not finished yet."

He closes this letter thus: "I came to Boston too late to see the "splendid proceedings for Lafayette. I saw him the day before "he left here."

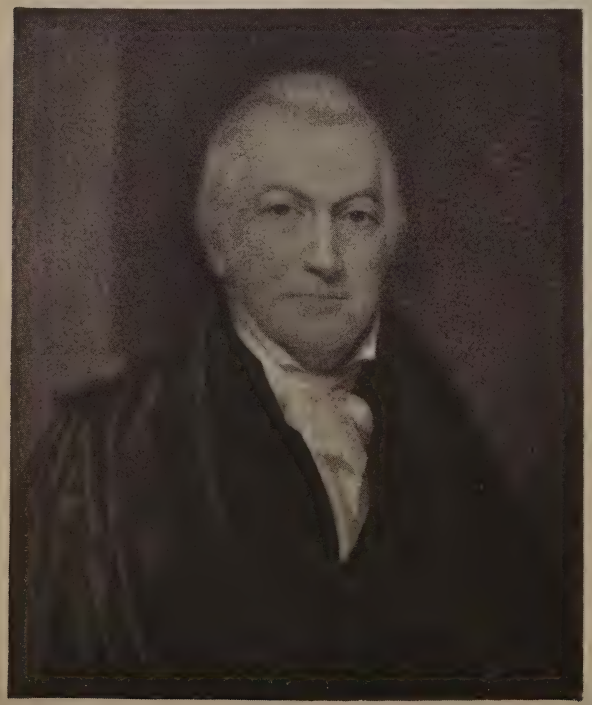
On 17th September, 1824, he wrote again from Boston to Miss Mary Winthrop. This letter is very interesting. He begins by deploring the news about the epidemic of Yellow Fever in Charleston. Then turning to brighter things he says: "The Northern "folks are enjoying themselves in the midst of every comfort. "There has been a carnival in every city here this summer; each "striving with its neighbors in the Honors paid to Lafayette . . . . "The people of Charleston may give him a hearty and hospitable "welcome, but they will show their prudence in not endeavoring "to vie with the Northern cities in parade and pageantry.

"Since my stay here I have received great attention from your "uncle (Mr. Thomas Lindall Winthrop) and all his family. I "still think him one of the handsomest men of his age I ever saw; "and Mrs. W. looks as young as one of her daughters. I dined "at their house yesterday in a large and elegant party. The Gov-

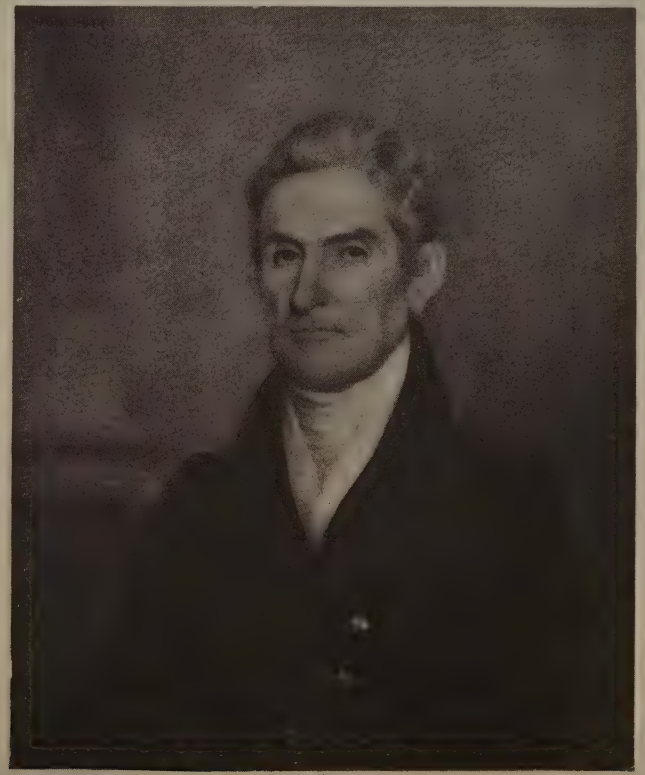
"ernor and his Lady, Commodore Bainbridge and Lady, and Mr.
"and Mrs. John Q. Adams, Secretary of State, with other dis-
"tinguished individuals were of the company. As your uncle
"lives near the Common, an artillery company, hearing of the
"assemblage of so many great folks at his house, drew up on the
"Common opposite to it, and during the dessert began to fire
"their six-pounders very unexpectedly, for at the first discharge
"I almost jumped out of my seat, as did the lady next to me. The
"Governor sent out his aid to stop it, but they were such expert
"artillerists that they got through the Salute before he could be
"heard. . . . . I see Mr. Allston and Mr. Stuart often. Mr. S.
"receives me rather as an old friend than a new acquaintance.
"He appears delighted with my pictures, and tells me that I have
"found out the secret which he has always been laboring for. He
"assures me with an oath that he had not seen such a miniature
"for thirty years as my likeness; he said he wished we could paint
"six months together. I may appear vain in telling you this, but
"to be praised by so distinguished a man is no ordinary gratifica-
"tion to a painter's vanity. When I went to see the old gentle-
"man the other evening, he accosted me with these words: 'Mr.
"F., I am perfectly delighted to see you — I have been thinking
"of you sleeping and waking ever since I last saw you.'"

No apology is made for inserting these long extracts from his letters. The chief regret is that the letters are so few. When one sees a mention of Fraser's journal in one of them there is an absolute sense of serious loss.

The unfeigned pleasure Mr. Fraser seems from above quotations to have taken in his impressions of the scenery of New England and of the social life in its cities makes us regret the loss of so many of these descriptive letters, and especially of those he must have written when he was painting in Hartford in 1831, as we are told he did by Dr. Gibbes.



Henry Deas. 1770-1846
Painted between 1828 and 1835
(XIII a)



Nathaniel Heyward. 1766-1851
Painted 1829
(XIII b)

VISIT OF LAFAYETTE TO CHARLESTON

We come now to Mr. Fraser's part in the enthusiastic welcome given to Lafayette when he reached Charleston in 1825.

It may be remembered that Lafayette in 1794 was imprisoned in the Austrian Fortress of Olmutz. Dr. Justus Eric Bollman, who had discovered Lafayette's presence there, was engaged in a plot to effect his rescue. At a coffee-house in Vienna he met a young American, Francis Kinloch Huger, there studying medicine, and discovered that his father, Major Benjamin Huger of the Continental Line, had welcomed Lafayette and DeKalb at his house on the coast of South Carolina when they first landed in America, and had escorted them to Charles Town.

Perceiving the interest young Huger took in the fate of the prisoner, Dr. Bollman asked his assistance in the proposed rescue. The story has been so often told that we need not repeat it here, except to remind the reader that Huger was captured near the scene of the exploit, Lafayette at a village some thirty miles away, and Bollman at Waldenburg in Silesia. Upon Huger's release from his painful imprisonment he returned to America and completed his medical education at the University of Pennsylvania, taking his degree in 1797.

In 1798, when the war with France was threatened, he was given a Captain's commission in the United States Army, and later in 1812 he again joined the Army with the rank of Colonel.

In 1824, Col. Huger met Lafayette in New York, and accompanied him when he visited Yorktown. Then when Lafayette came to Columbia he joined him there and accompanied him to Charleston.

Then it was that Fraser painted for the City of Charleston a

miniature of Lafayette, which still is held at the City Hall among the historical portraits there. At the same time he painted a miniature of Col. Huger for the City to present to their visitor. About this last Lafayette after his return to France wrote as follows to Col. Huger: "Your admirable miniature portrait while it every "day excites my gratitude to the City Council, and the feeling "interest of all newcomers to LaGrange, has also produced an- "other kind of excitement among the artists of Paris. It is an ad- "ditional obligation I have to Mr. Fraser. I am proud to show "this beautiful specimen of American Art; my patriotic feelings "on the occasion have had full enjoyment.
"You know I have sat also to Mr. Fraser, to whom, when you see "him, I beg you to present my friendly and grateful compli- "ments."

And again to General Youngblood on 30th December, 1826, he wrote: "Remember me to your good Intendant (Samuel Pri- "oleau). Mr. Fraser's admirable portrait of my friend and bene- "factor, Huger, is considered a very high specimen of the state of "the arts in the United States. Be pleased to present my compli- "ments to him."

At the sale in New York in 1912 by the then Marquis de Lafayette (a descendant in the female line) of the souvenirs of Genl. the Marquis de Lafayette, this miniature was sold, and became the property of Mr. R. T. H. Halsey, in whose collection it now is.

THE FRASER GALLERY IN 1857

After thus following such salient events of his life as are known in our day, and especially after noting the atmosphere, and the influences, and the friendships, which tended to develop his mind and character, we cannot wonder at the outburst of appreciation when the Fraser Gallery was opened in 1857. This was suggested by an appeal to the public signed by Judge Mitchell King, Mr. Daniel Ravenel, Rev. Samuel Gilman (the writer of Fair Harvard), Dr. Samuel Henry Dickson, Mr. George S. Bryan (later U. S. District Judge), Prof. Frederick A. Porcher of the College of Charleston, Mr. George W. Flagg (the well known artist), Mr. John Ashe Alston, and Mr. James H. Taylor.

It was welcomed with cordial approval, and personal aid was kindly given to the project by many ladies and gentlemen; a portrait of Mr. Fraser by George W. Flagg was placed on a panel opposite to the door; and in generous response three hundred and thirteen (313) miniature paintings and one hundred and thirty-nine (139) oil paintings and other pieces were placed by their owners at the disposal of the hanging committee.

It seems surprising that they were able to collect so many of the productions of such a long term of years; yet a very large number of others, known to exist, could not for various reasons be added to the exhibition.

Quite a number of those not exhibited have been kindly lent to the writer for this review of the artist's work in miniature painting.

This exhibition of 1857 was intended to and did serve a double purpose, for, first, it enabled the visitors to realize for themselves the ability of one who for "more than a half-century had been

engaged in the delineation of their friends and neighbors as a labor of love and a productive interest in art"; and, secondly, it afforded a younger generation an opportunity of meeting among the creations of his taste and skill that venerable man, who for a lifetime had stood among the foremost of the community in all that led to its elevation. For Mr. Fraser almost daily visited his exhibition, and walked around the room on the arm of an old friend or young companion, indulging in recollections of his life and criticisms of his own pictures.

This description of the exhibition follows very closely the accounts given of it by Dr. Gibbes and Judge Bryan.

But it is well to call attention to the fact that quite a number of the miniatures exhibited were painted as duplicates or triplicates, and these appear in the list, where some are called "copies." It is impossible in most cases to be sure which are the replicas and which the originals, when all are not before us. It also gives rise to certain discrepancies as to dates, for it is not always clear whether a date refers to an original or to a replica painted later. An effort has been made, where possible, to correct or to explain such uncertainties.

At the date of this Exhibition, Mr. Fraser was approaching steadily the end of his honored life. His eyesight began to fail and slight paralytic strokes were to leave him more and more enfeebled, until on 5th October, 1860, he rested forever from his labours.

He was buried amongst his kindred in St. Michael's Churchyard.

Full obituary notices appeared in the papers of the day after his death, from one of which is given the following extract: "A "most singular and striking coincidence may be found in the fact "of his having breathed his last almost simultaneously with "Rembrandt Peale, the great Philadelphia Artist, whose decease "is noticed in our telegraphic columns."

Miss Harriett Lowndes
(Married Gov. William Aiken)
Painted 1831
(XIV a)

Mrs. Harris Simons. 1811-1878
(Mary Ion Wragg)
Painted 1830
(XIV b)

In point of fact, Peale's death is given as on October 3rd, in a note to the last edition of Dunlap.

A REVIEW OF FRASER'S WORK IN MINATURE PAINTING

Attempting to formulate a critical appreciation of the work of Charles Fraser in miniature painting, we find ourselves regretting that there is no complete authoritative list of his many productions. Most of his personal papers seem to have disappeared during the Confederate War, yet from an allusion in a letter we are led to believe that he at one time kept a journal. On the other hand, living at the centre of his work among people who have valued and cherished his portraiture of their kindred, we have found it possible through their kindness to assemble at one place and time many of those miniatures, which are still within reach. The miniatures shown in the Fraser Gallery of 1857 were in number three hundred and thirteen, and Mrs. Samuel Gilman, the authoress of "The Southern Matron," appears to have known of more than one hundred and fifty others, which were not loaned for that exhibition.

The comments upon his work, which follow, are based upon the study of over one hundred of his miniatures covering the whole period during which he worked, and the examples chosen for reproduction have been selected with the view of showing specimens of his various periods, and not only for their artistic and historical value.

This was not very difficult to do, as the catalogue of the Gallery (1857) gives the dates of many, though not invariably correctly; and of most of the others it was easy to approximate the dates from knowledge of the personal history of the subjects.

In making this selection we have had the valued assistance of Miss Leila Waring, whose opinions carry weight, because she

Duncan Nathaniel Ingraham. 1802-1891

Painted 1830

(XV)

herself is well-known as the painter of beautiful miniatures of this day. It may be interesting to note here that Miss Waring is descended from the Malbone family, which gave to America the unsurpassed Edward Greene Malbone, whose existing work shows what an irreparable loss his early death was to the artistic life of the country.

When Fraser first began to paint miniatures in 1800, as a young man of eighteen years of age, following for pleasure his own artistic bent, and in friendly association with Malbone, who was then painting professionally, his work, although good and often excellent, had not the developed style into which he grew when he himself entered upon his professional artistic career in 1818. We are told that a French painter, named Belzons, was his first master, but from lack of knowledge of Belzons' own work we cannot estimate his influence upon his pupil's style, but of Malbone's influence there can be no doubt. There are even certain miniatures by Fraser that might easily be attributed to Malbone.

In the work of 1818 we begin to see a different handling, but without an entire loss of his former method, which resulted in some very fine miniatures during the next decade.

As we approach 1830, his own distinctive style becomes very sure and beautiful, and probably owes something to the greater familiarity with the work of others, made possible by his frequent visits to the North, and by the temporary sojourn in Charleston of many noted painters of the day.

He employed more of the stipple and less of the cross-hatching; and one of the very fine points, shown in his color-schemes, reaches perhaps its highest mark. This point is his use of grey backgrounds — but grey with differences; grey like the feathers of a dove, shading sometimes blue, sometimes yellow; grey with a green or perhaps a warm pinkish tone, but always luminous and never muddy. At all periods he introduced occasionally

clouds and blue sky; but these grey backgrounds he is apt to break in his rectangular miniatures with a column or the edge of a wall or window. His flesh tones are almost always fresh and transparent, and the modelling very delicately yet firmly done.

After about 1840 there is to be noted a change in his style; but, as few examples of the following decade have been available for this examination, this opinion may have been formed on insufficient numbers. The work seems to be broader and coarser, but that he sometimes equalled his former average is shown by the reproduction of the very charming miniature of Miss Elizabeth Sarah Faber, painted in 1846.

Another of our reproductions, that of his nephew, Frederick Grimke Fraser, dated in the catalogue as late as 1852, was painted with his customary keenness of characterization, but in the broader style mentioned above.

His grasp of character throughout his career is amazing, and he is uncompromising in his delineation. His sitters are before you, looking out at you, and you may like them or you may not, just as you may or may not care for an acquaintance; but they seem ready to take their part in conversation with you on any subject. They are not there to be observed — they are individuals to be considered. Such is the impression made by a gathering of Fraser miniatures! Perhaps this is because of the painter's own attitude towards his subjects. He knew them! Their lives and his moved on together, and he presented the individuality of each. This is shown markedly in his portraiture of the long line of notable men, who helped to make the history of his time, and with most of whom he had intimate and personal association. The few portraits of children among those assembled before us show a lack of good proportion and drawing in the bodies, although the heads are treated with freshness and sweetness.

In portraiture a column and a small landscape in the background have always been much used, and this seems quite in

Mrs. Samuel Gaillard Barker. 1807-1874
(Ellen Milliken)
Painted 1831
(XVI a)

Mrs William Elnathan Haskell
(Susannah S. Ball)
Painted about 1831
(XVI b)

place in Charleston, where the "piazza" or gallery plays such a large part in the architecture of the houses and in the lives of the people.

To sum up, we find in the quality of Fraser's work a high excellence. Where occasionally a miniature falls below his standard, yet there are many that reach the highest grade.

COMMENTS ON MINIATURES REPRODUCED

Frontispiece.

CHARLES FRASER
1782 - 1860
By himself.

Painted in 1823.

This miniature of Charles Fraser by himself is the one which was shown by him to Gilbert Stuart in Boston, as told by his letters of 8th and 17th September, 1824, elsewhere quoted. See pages 22 and 23.

No. I a

JANE WINTHROP
1792 - 1862

Painted in 1802.

This is an early miniature of his little niece, painted when the artist was twenty years old.

It is fresh and lovely in color, but less subtle than his later work, the pink of the complexion and the blue of the sky having a less restrained quality than his subsequent color schemes.

This is one of the miniatures painted before he developed his more individual style.

No. I b

FREDERICK FRASER
1762 - 1816

Painted in 1810.

This is on a much smaller ivory than that of Jane Winthrop.

It represents an older brother of the artist.

The coloring of this miniature is very quiet, and the touch is less free and assured than in his later work; but it is both pleasant and well sustained in style. This is one of those miniatures of undoubted authenticity, which show that Fraser made various experiments in treatment before he settled down into the manner that has become so markedly associated with him.

No. II a

THOMAS WRIGHT BACOT
1765 - 1834

Painted in 1818.

This is given here as a contrast to the portrait of Edward Cotesworth Rutledge, painted in the same year.

The color of this miniature has obviously been changed by fading, but fortunately the characteristics of the portraiture remain, and the individuality of Mr. Bacot is apparent in the reproduction.

Appointed Postmaster of Charleston in January, 1794, during Washington's administration, he held the office with the respect and regard of the community for forty-one years throughout the political turmoils and vicissitudes of that period, under Washington, John Adams, Jefferson, Madison, Monroe, John Quincy Adams, and Jackson until his death in 1834, when his successor, Alfred Huger, was appointed, to remain in the office until 1865.

No. II b

EDWARD COTESWORTH RUTLEDGE
1798 - 1860

Painted in 1818.

This fine miniature is an example of the artist's work after he

had finally abandoned the legal profession for that of an artist.

It is painted with freedom and has caught the spirit of a young naval officer with his life before him.

It may be well to mention that Captain Rutledge was the father of Mrs. St. Julien Ravenel, to whom we owe that interesting and valuable volume, "Charleston, the Place, and the People."

No. III a

JOHN RUTLEDGE
1739 - 1800

Painted in 1818 after Trumbull.

No. III b

CHARLES COTESWORTH PINCKNEY
1746 - 1825

Painted in 1823.

The miniatures of these two great men were placed next to each other in the Fraser Gallery, and with the same intention are so reproduced here, even though the miniature of Rutledge is after a portrait by Trumbull painted in the previous century, and that of Pinckney in 1823 in his old age.

The artist's close personal intimacy with both of these men had a marked influence on the development of his character and mental life. For they were conspicuous in the fine group of highly educated men, who carried South Carolina through the Revolution, and of whom it may be permissible to quote the panegyric of the historian Bancroft:

"Left mainly to her own resources, it was through the depths of "wretchedness that her sons were to bring her back to her place "in the republic after suffering more and daring more and achiev- "ing more than the men of any other State."

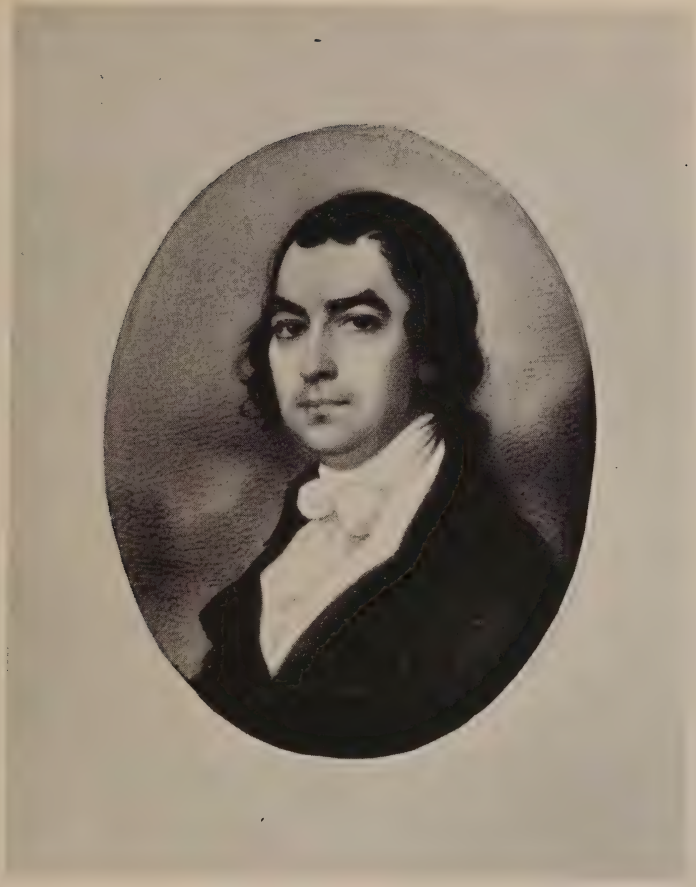
John Rutledge was admitted to the Bar in London, where he was a student of the Temple, and returned to Carolina in 1761. He was a member of the first General Congress in 1765; of the South Carolina Provincial Congress in 1774; a delegate to the General Congress in 1774; also in 1775; President of South Carolina under the Constitution of March, 1776, adopted before the Declaration of Independence; again in 1779 Governor of South Carolina; given the powers of a Dictator by the Assembly in 1780, he exercised these until 1782; a delegate to the Continental Congress in 1782 and in 1783; in 1784 a Chancellor of the State of South Carolina; in 1787 a member of the Convention which framed the Federal Constitution, where he was chairman of the Committee of Detail appointed to prepare and report a draught of the Constitution; in 1789 an associate Justice of the Supreme Court of the United States; in 1791 Chief Justice of South Carolina; in 1795 appointed by Washington, Chief Justice of the United States, presiding for one term only.

His career is thus summed up by Judge O'Neall in his "Bench and Bar of South Carolina": "Few men have lived who were "greater than John Rutledge, and few will ever live who can excel him."

Charles Cotesworth Pinckney studied law in the Middle Temple, London, where he was admitted to the Bar. He returned to Carolina in 1769. In 1775 he was a member of the first Provincial Congress of South Carolina; in 1775 he received the Commission of a Captain in the 2nd Regiment of South Carolina, of which Moultrie was Colonel; and in 1776 had attained the Colonelcy; in 1780 a prisoner at the capture of Charles Town, South Carolina; in 1783 brevetted a Brigadier-General. At the end of the war he resumed the practice of the law, and in 1787 was a member of the Constitutional Convention of the United States; in 1796 appointed by Washington Minister to France; in 1798 commissioned a Major-General in the Army of the United States.

John McPherson Pringle. 1811-1831
Painted 1830
(XVIII a)

James Heyward Trapier. 1814-1865
Painted 1833
(XVIII b)



Robert Barnwell. 1761-1814

Painted about 1833 from another miniature

(XIX)

In 1800, and again in 1804, and again in 1808 he was put forward as a Federalist Candidate for the Presidency, and was defeated by Thomas Jefferson and by Madison, the Republican (Democratic) candidates. He died in 1825 in his eightieth year. His epitaph was written by Charles Fraser, and may be seen on the wall of St. Michael's Church in Charleston.

General Charles Cotesworth Pinckney was President General of the Society of the Cincinnati from 1805 to his death in 1825.

No. IV a
No. IV b

MRS. SAMUEL PRIOLEAU
(Catherine Cordes)

Painted in 1818 and in 1823.

Mrs. Samuel Prioleau appears in the Fraser Gallery under three numbers, Nos. 160, 161, 162.

The comparison of the two miniatures before us, owned respectively by Mrs. Brewton Hamilton and Miss Catherine P. Ravenel, is interesting.

In the Catalogue the three there listed are designated as an original and two copies, but the two before us seem to be distinct portraits.

Although the pose is the same they face in different directions; the details of the caps and hair are different; and, though the kerchief and shawl are nearly the same, there are differences in the folding.

The color-schemes, too, are not alike. The background of the one owned by Mrs. Hamilton is a delicate smoke-grey, while Miss Ravenel's shows blue sky and clouds, and as a consequence the complexion is treated with greater freshness of color.

Both are fine pieces of work.

Mrs. Prioleau's husband was one of the prominent citizens of

Charles Town sent by the British to St. Augustine as political prisoners, when the city was taken by Sir Henry Clinton in 1780.

No. V a

James Reid Pringle
1782 - 1840

Painted in 1820.

This is the earliest Fraser Miniature with a landscape in the background that has come under our notice. The figure of Mr. Pringle is placed with great boldness well up on the ivory, with a cloudy blue sky and the waters of Charleston Harbor, showing Castle Pinckney, in the distance. The head is painted with great strength and freedom; the black hair and dark eyes and clear complexion, with the blue tones of a heavy beard under the skin, make a very living personality. As Mr. Pringle was appointed Collector of the Port in 1819, this landscape was probably meant to be significant.

From 1814 to 1818 Mr. Pringle was President of the Senate of South Carolina. In the heat of the Nullification struggle he was put forward by the Union party as a candidate for the Intendancy of Charleston and defeated his opponent, Henry L. Pinckney, by a close vote, to be himself defeated by the same opponent in the next election.

No. V b

Robert James Turnbull
1774 - 1833

Painted between 1830 and 1833.

Although this miniature was painted much later than that of James Reid Pringle, they are placed together because they were noted antagonists in the great Nullification contest as leaders of the opposing parties.

Benjamin Faneuil Dunkin. 1792-1874
Painted 1835
(XX a)

Mrs. Benjamin Faneuil Dunkin. 1800-1870
(Washington Sala Prentiss)
Painted 1835
(XX b)

Turnbull was the son of an Englishman who had lived long in the Levant, where he married a Greek, and later settled at New Smyrna in Florida, where the son was born. Educated in England, he was admitted to the Bar in Charleston in 1794. Writing under the "nom de plume" of Brutus, he took a prominent part in the political agitation between 1827 and 1833, and was a member of the Nullification Convention.

At his death a eulogy was delivered by General James Hamilton, and a striking monument was erected to him in St. Philip's Churchyard by his party.

A captivating comparison may be made between these two miniatures painted a decade apart. Perhaps the stern and set expression of Turnbull shows the writer of political controversy, who seeks to enforce his views, while the alert questioning look on Pringle's face is that of "one of the most courteous men of his day," searching for signs of responsive conviction.

No. VI a

COL. WILLIAM ALSTON
1757 - 1839

Painted in 1839 after Morse.

These miniatures of Col. William and of Mrs. Alston are excellent examples of Fraser's work, as seen at a glance. They appear to be Nos. 74 and 75 of the Fraser Gallery where they are designated as copies from Morse, painted by Fraser in 1839. As Morse was painting in Charleston from 1818 to 1823, the originals were probably painted between those dates. In the catalogue of the Gallery there are also mentioned under Nos. 71 and 72 portraits of Col. and Mrs. Alston, but we have not had the opportunity of comparing them.

Later copies by Sully give evidence of this history by his inscription, under his well known signature, on the back of his por-

trait of Mrs. Alston, in 1846, "Copy from Morse and Fraser."

In his day Col. Alston was a great social figure in Carolina, and belonged to that group of survivors of the Revolution, of whom Fraser says in his Reminiscences that it had been for him a privilege to have known and conversed with them. He had ended that War as the Captain of the Waccamaw Company of Marion's Brigade. Interested in horse-breeding and in racing from his youth up, it follows that we learn much of him from Irving's "History of the Turf in South Carolina."

Washington's account of his visit to his plantation on the Waccamaw may be read in his Diary.

No. VI b

MRS. WILLIAM ALSTON
(Mary Brewton Motte)
1769 - 1838

Painted in 1839 after Morse.

Mrs. Alston was the daughter of Rebecca Motte (born Brewton), whose name shows forth in the romantic history of the Revolution as the heroine, who handed to Gen. Marion and Col. Lee the arrows with which to carry fire to her own house, fortified by the British and called by them Fort Motte. After the death of her brother, Miles Brewton, Mrs. Motte occupied his house on King Street, and with her three daughters was relegated to the garret, when Sir Henry Clinton took possession of the house at the fall of Charles Town in 1780.

This historic house was later bought by Mrs. Motte's son-in-law, Col. William Alston, from whom it passed to his daughter, Mrs. William Bull Pringle, and is known to visitors in Charleston as the Pringle house on King Street.

James Louis Petigru. 1789-1863
Painted 1834
(XXI a)

James Hamilton, Jr. 1786-1857
Painted 1835
(XXI b)

No. VII a

MRS. WILLIAM BLAMYER
(Frances Pogson)

Painted in 1823.

Mrs. Blamyer was the daughter of John Pogson of St. Kitts, West Indies. Her uncles, Revd. George Pogson and Revd. Milward Pogson, were both Clergymen of the Protestant Episcopal Church in South Carolina.

No. VII b

MASTER O'BRIEN SMITH MCPHERSON

Painted in 1823.

The boyish charm of this miniature seems to justify its selection for reproduction. He was a son of Col. James Elliott McPherson, for many years President of the South Carolina Jockey Club.

No. VIII a

GENL. MARQUIS DE LAFAYETTE
1757 - 1834

Painted in 1825.

This miniature was painted for the city of Charleston in 1825, when Lafayette visited that place, while on his tour of this country.

It is today a valued possession of the city, preserved among the historical pictures in the City Hall.

No. VIII b

FRANCIS KINLOCH HUGER

1773 - 1855

Painted in 1825 for the City of Charleston to present to Lafayette — now (1924) in the collection of Mr. R. T. H. Halsey of New York.

This companion miniature of Col. Francis Kinloch Huger was painted at the same time and place as that of Lafayette, and was presented by the City Council to their visitor. It cannot be forgotten that Huger in 1794 had, for the unsuccessful attempt to rescue Lafayette, suffered likewise a harsh imprisonment in the Castle of Olmutz.

It has been elsewhere noticed that the artist at times placed in the backgrounds of his pictures landscapes of marked personal significance. In these two pictures they seem to suggest this memory.

No. IX a

MRS. JOSEPH SANFORD BARKER

(Henrietta Catherine Gaillard)

1774 - 1858

Painted in 1826.

These portraits of an elderly couple reveal their individualities precisely and pleasantly.

The coloring and the treatment of both are fine.

No. IX b

JOSEPH SANFORD BARKER

1771 - 1842

Painted in 1826.

Mr. Barker was born at Newport, Rhode Island, and came to Charleston in his 25th year.

Robert McKewn Allan. 1803-1839
Painted 1835
(XXIII a)

John Julius Pringle. 1753-1843
Painted about 1840
(XXIII b)

No. X a

THEODORE GOURDIN

Reverse of a locket painted in 1826.

Mr. and Mrs. Gourdin were both of families identified with the Huguenot group, which forms so important a part of social and historical South Carolina.

No. X b

MRS. THEODORE GOURDIN
(Elizabeth Gaillard)

Obverse of a locket painted in 1826.

The round locket which frames the portraits of Mr. and Mrs. Gourdin holds one on either side.

No. XI a

MRS. MITCHELL KING
(Henrietta Campbell)

Painted in 1826.

She was the first wife of Judge King.

In this miniature the placing of the head upon the ivory is a little more massive than is usual with Fraser, but the handling is in keeping with the proportions. It is very simple in treatment. The tone of the white dress and ruff and of the shawl, also white, with a narrow figured border is interesting. The background is blue-grey; the hair and eyes dark; the complexion clear and even.

Judge King's house was long a social and literary centre in Charleston, and there are yet one or two who can remember the annual balls given there during Race-Week.

No. XI b

Dr. Edward Washington North

1778 - 1843

Date uncertain, probably 1820 - 1825.

Dr. Edward Washington North and his son, Dr. Edward North, held their places among the leading men of Charleston for many years. The father was Intendant of Charleston in the years 1833-35.

The date of this miniature is uncertain, but the dress and style seem to place it between 1820 and 1825.

No. XII

Charles Winthrop

1800 - 1833

Painted in 1827.

Mr. Charles Winthrop was a nephew of the artist. The miniature may be called a typical Fraser, and is the earliest of a group of miniatures reproduced here, which are interesting individually and collectively.

Perhaps all the work of this period from about 1827 to 1835 had not the same stamp and characteristics, but the examples now under our notice of the work of these years are all of a very high degree of excellence. The easy mastery of the handling, the restrained and quiet richness of the coloring, and the unexaggerated force of the likenesses cannot but give a very high estimate of the work of that period.

Perhaps the most beautiful are the portraits of Charles Winthrop (1827), Nathaniel Heyward (1829), Henry Workman Conner (1832), John McPherson Pringle (1830), James Heyward Trapier (1833), James Louis Petigru (1834), Robert James Turnbull (1830-33), Mr. and Mrs. Benjamin Faneuil Dunkin (1835), Robert McKewn Allan (1835).

Mrs. William Robertson. 1770-1845
(Susannah Boone Freer)
Painted about 1840
(XXIV a)

Mrs. Benjamin Allston. 1771-1824
(Charlotte Ann Allston)
(XXIV b)

Mrs. William Mayrant
(Ann Richardson)
Painted about 1840
(XXV a)

Mrs. Henry Gray
(Yancy Cudworth)
Painted 1842
(XXV b)

With these may be included the miniatures of Mrs. William Elnathan Haskell (about 1830), Mrs. Harris Simons (1830), Miss Lowndes (1831), Mrs. Samuel G. Barker and Mrs. Henry D. Lesesne, both of about that date, as was also that of Mrs. Thomas Moore Rhett.

To this group is added that of Captain Duncan Nathaniel Ingraham (1830) of international fame.

Unfortunately this last is known to us only through a lithograph, which, however, shows Captain Ingraham's fine head giving the impression of both thought and fire.

No. XIII a

HON. HENRY DEAS
1770 - 1846

Undated — between 1828 - 1835.

Mr. Deas was painted in his robes as President of the Senate of South Carolina.

The white hair and fresh-colored face of the subject of this miniature stand out against a green background, the tone of which in conjunction with the blue of the robe and the darker blue of the coat and vest makes a pleasant and harmonious piece of color.

He was President of the Senate from 1828 to 1835, which years covered the period of the Nullification struggle.

No. XIII b

NATHANIEL HEYWARD
1766 - 1851

Painted in 1829.

Mr. Heyward in 1840 was among the most successful rice-planters in South Carolina, owning a number of valuable plan-

tations, and his grandchildren made an important group in this large and distinguished family.

The keen and assured expression found in the portraiture is not the only excellence of this miniature. It is a fine example of Fraser's masterly use of grey. Against the delicate depth and variety of the grey tones of the background, the grey hair and even complexion stand forth without effort or exaggeration. The dark blue of the coat relieves but does not overcome the delicate but quiet scheme of color.

No. XIV a

Miss Harriett Lowndes
(Later wife of Gov. William Aiken)

Painted in 1831.

This miniature must have been painted not long before Miss Lowndes became Mrs. William Aiken.

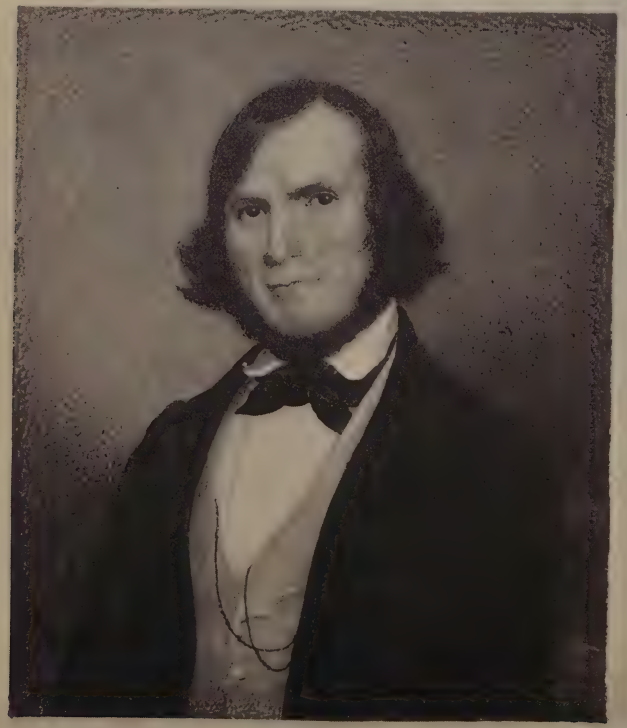
There are interesting points about it. The handling of the personality, which is a striking one, is in keeping with it. The column, against which the head is posed, is placed exactly in the middle of the ivory with sky and clouds on either side; the dark hair and eyes and the transparent white dress with scarlet silk trimmings and ribands; all these combine to produce a very arresting effect.

No. XIV b

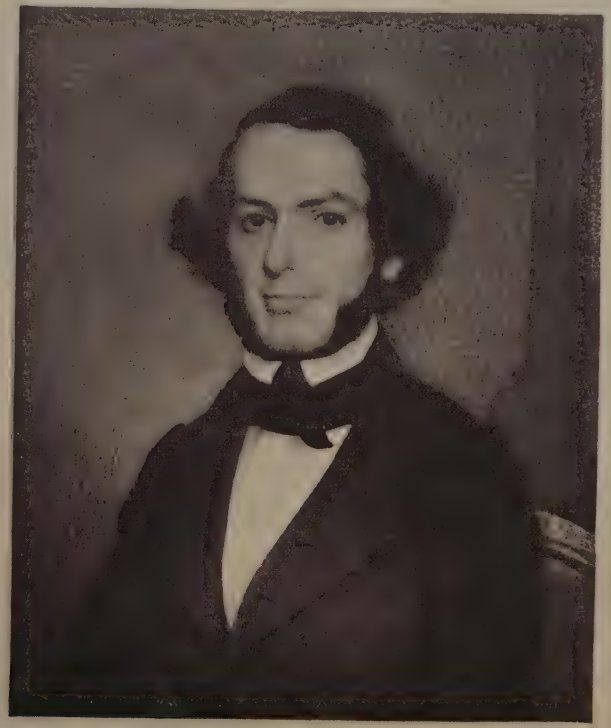
Mrs. Harris Simons
(Mary I'on Wragg)
1811 - 1878

Painted in 1830.

The miniatures of Mrs. Harris Simons and Mrs. Aiken are placed together as interesting evidence of Fraser's skill in por-



George Smith Bryan. 1809-1895
Painted 1845
(XXVI b)



William Cattell Bee. 1809-1881
Painted about 1845
(XXVI a)

traiture. They were daughters of sisters, born I'on, and yet the individual characteristics of each show clearly through a marked family likeness.

No. XV

DUNCAN NATHANIEL INGRAHAM
1802 - 1891
(Later Captain, United States Navy
and Commodore, Confederate States Navy)
Painted in 1830.

Our reproduction is from a lithographic copy of this miniature, made about 1854, but its artistic merits are well shown, and it seems proper that so interesting an example of the artist's work should not be entirely lost to this review of it.

Commodore Ingraham held a high place among the great men of the American Navy. The rescue of Martin Kostza from the Austrian man-of-war in the harbor of Smyrna in 1853, and the well-reasoned audacity with which Commander Ingraham carried out his purpose in the face of great odds captured the imagination and admiration of the country. This was well expressed by the inscription on the medal voted by Congress on 4th August, 1854, and presented to him by the President of the United States.

Again in January, 1863, his name rose into historic fame, when with the two Confederate iron-clads he sallied out of Charleston Harbor, and put to flight the blockading fleet of ten vessels. Men who lived through that period well remember the discussion of the time as to whether the blockade had or had not been effectively broken under the then laws of war.

Any one interested in the details of these two affairs may find them told in "A Forgotten Chapter in our Naval History" by Francis B. C. Bradlee, published in 1923 by the Essex Institu-

tion, Salem, Massachusetts, and in "The Defense of Charleston Harbor" by Major John Johnson.

The original miniature of Capt. Ingraham and that of Mrs. Ingraham (born Laurens), in her wedding dress, were stolen in Columbia, South Carolina, when that city was captured by the Northern troops in 1865.

No. XVI a

MRS. SAMUEL GAILLARD BARKER
(Ellen Milliken)
1807 - 1874

Painted about 1831.

These miniatures of Mrs. Barker and of Mrs. Haskell are placed together as evidently of the same period.

The style, pose, and dress seem to support this supposition.

Mrs. Barker was the mother of Major Theodore Gaillard Barker, who was Assistant Adjutant General on the staff of Hampton's and Butler's Brigade C. S. A., and a pillar of strength during the Reconstruction trouble.

No. XVI b

MRS. WILLIAM ELNATHAN HASKELL
(Susannah Splatt Ball)

Painted about 1831.

Mr. William E. Haskell was descended from Major Elnathan Haskell of the Continental Line of Massachusetts, who married and settled in South Carolina at the end of the Revolutionary War, and whose descendants played a fine part as soldiers in the Confederate Army and as leaders during the tribulations of Reconstruction.

The subject of this miniature was of an important family,

which settled on the Cooper River in the first days of the Colony, where they have held lands up to the present.

No. XVII

HENRY WORKMAN CONNER
1797 - 1861

Painted in 1832.

This beautiful miniature is among those that reach the highest level of Fraser's method of handling his oval portraits on ivory. The head is placed high in the oval. The clouded sky is on a rather higher key than usual; the blue is clear and pale, and the clouds lightly worked in very delicate greys. The flesh tones are very fresh and transparent, and yet perfect in the modelling that gives character to the face. Mr. Conner wears a white collar and neckerchief, a dark blue coat with brass buttons, and also the canary-yellow vest, which seems to have been the fashion of the moment, for several of the portraits of this period show variations of it.

It might be well to compare this with the portraits of James Heyward Trapier (1833), of John McPherson Pringle (1830), and of James Louis Petigru (1834).

Mr. Conner in his day was one of the noted men of Charleston. Without space to follow the activities of his career, it may be mentioned that in 1835, on the organization of the Bank of Charleston, he was made a director; in 1841 he became its President; in 1850 he resigned this position, and became President of the South Carolina Rail Road Co., resigning in 1853. At one time President of the Chamber of Commerce, at another of the Hibernian Society, we find him in his later years the head of a banking-house of Charleston and New Orleans, and in 1860, as a member of the Convention of the State of South Carolina, he signed the Ordinance of Secession.

He died on 11th January, 1861.

No. XVIII a

JOHN MCPHERSON PRINGLE
1811 - 1831

Painted in 1830.

Fraser was very successful in his delineation of John McPherson Pringle, a son of the Hon. James Reid Pringle. He died, when still a young man, in Paris, where he was studying in the medical schools. This and the portrait of James Heyward Trapier (1833) need little comment as to their excellence in the painting and in the bringing out of the character.

The scholarly expression of the medical student, and the aspiring ardency of the young military cadet are in admirable contrast.

No. XVIII b

JAMES HEYWARD TRAPIER
1814 - 1865
(When cadet at West Point
Later Brigadier General in Confederate States Army)

Painted in 1833.

This miniature with the clouded sky, dark hair, fresh complexion, and dark blue uniform of the subject, is based on color-notes used in many others; but in this case there is a richness in the tones and assured freedom in the handling that make it of very marked artistic beauty, as well as carrying the conviction of the true rendering of the individual.

No. XIX

ROBERT BARNWELL

1761 - 1814

Painted by Fraser about 1833 after a miniature painted in Philadelphia, 1788-9 while Mr. Barnwell was a member of Congress.

Mr. Barnwell was a distinguished man of the post-revolutionary period. Severely wounded during the Revolution, he became a prisoner at the fall of Charles Town in 1780. He served as Member of Congress, Speaker of the House in South Carolina, and President of the Senate of South Carolina.

We insert this miniature as a fine specimen of Fraser's work in painting and color.

It is not strictly a copy, being avowedly an effort of Mr. Fraser's to depict one he had known well, based on an original considered unsatisfactory as to the likeness.

No. XX a

BENJAMIN FANEUIL DUNKIN

1792 - 1874

Painted in 1835.

Chief Justice Dunkin was one of the ablest judges of the many able men who have sat upon the Bench of South Carolina, and largely contributed to the high esteem in which that Bench was held before the Confederate War. A graduate of Harvard University he came to Charleston in 1811, and entering as a law student the office of William Drayton, was admitted to the Bar in 1814. In 1837 he became one of the Chancellors of the Court of Equity, and at the reorganization of the State government after the Confederate War was for a short time Chief Justice.

His miniature is a particularly beautiful piece of color and the workmanship and characterization are equally fine. The

thoughtful scholarly face is treated with quiet assurance. The background is an even tone of pinkish grey, but very luminous, against which the even flesh-tones stand with slight contrast, but with great beauty and no weakness. There is no other color. The dark hair and eyes and coat and stock give only subtle variations in different tones of black.

No. XX b

MRS. BENJAMIN FANEUIL DUNKIN
(Washington Sala Prentiss)
1800 - 1870

Painted in 1835.

The miniature of Mrs. Dunkin was painted at the same time as that of her husband and in the same vein of beauty and excellence. In hers the background is a clouded sky, but it is treated with the same even restraint. Her face is pale, though fresh in color, and her dark brown hair and eyes are the striking note, as with Mr. Dunkin. Additional notes, however, appear in her dress, which is yellow-grey, and in a pale yellowish pink scarf tied over her lace collar. Altogether these two miniatures make a very striking pair.

No. XXI a

JAMES LOUIS PETIGRU
1789 - 1863

Painted in 1834.

This is an excellent miniature of an able man, the expression bearing out Mr. Petigru's reputation as a jurist and a wit.

The color scheme is interesting, the artist making use of the fresh tones of the face and the black and white of the clothes, showing a line of the yellow vest. All this stands against one of Fraser's characteristic transparent grey backgrounds.

Frederick Grimke Fraser
Painted about 1852
(XXVIII a)

Master James Butler Campbell, Jr.
Painted 1845
(XXVIII b)

Mr. Petigru was among the leaders of the Union party, while Gov. James Hamilton, Jr., was a leader of the Nullifiers, yet their partnership in the practice of the Law, commencing in 1820, was followed by a close alliance in business and friendship, which lasted until the death of Hamilton in 1857.

Much has been said and implied about Mr. Petigru's avowed later opposition to Secession and the attitude of his neighbors towards him, yet the plain fact remains that he continued in the service of his State, and received his salary as Code Commissioner until the completion of his work, not long before his death, a fact creditable both to his State and to himself.

No. XXI b

General James Hamilton, Jr.
1786 - 1857

Painted in 1835.

General Hamilton was the son of Major James Hamilton of the Continental Line of Pennsylvania, who married and settled in Carolina at the close of the Revolution.

The son's public career was continuous, culminating in the governorship of South Carolina and in the presidency of the Nullification Convention.

General Hamilton was succeeded as Governor by Robert Y. Hayne, and was himself appointed to command the forces of the State in the possible military collision.

His association with Petigru both in business and friendship continued until his death in a marine disaster in the Gulf of Mexico.

This miniature is both boldly and carefully painted and presents General Hamilton in his uniform as an officer of the State's forces.

No. XXII a

Miss Rosamund Miles Pringle
1823 - 1919

Painted in 1839.

A daughter of Hon. James Reid Pringle, painted when she was about sixteen years of age.

She is represented as in a garden with a few blossoms in her hand; her hair and eyes dark; wearing a lavender dress, cut low with full sleeves.

No. XXII b

Mrs. Henry Lesesne
(Harriette Petigru)
1814 - 1877

Painted about 1834.

The wife of Chancellor Henry Deas Lesesne, and sister of James L. Petigru.

This miniature is smaller than the usual size of Fraser's rectangular miniatures, and rather more closely and finely painted. The face is lovely with straight features and dark hair and eyes. Over the grey satin dress she wears a black scarf lined with pink. The background is a brown-grey wall, and through a window is shown a landscape with a blue sky and a floating purplish cloud.

No. XXIII a

Robert McKewn Allan
1803 - 1839

Painted in 1835.

The father of Robert McKewn Allan came from Scotland, and married a Miss Haig of the well-known family connection of the McKewns and Haigs of South Carolina.

This miniature is a lovely and delicate piece of color. The rather pale complexion, the grey column, the sky, and the landscape are treated with Fraser's usual delicate sense of harmony. The unobtrusive greens in the little landscape are also felt in the greys of the background, in the brown of the hair, and in the black stock.

No. XXIII b

JOHN JULIUS PRINGLE
1753 - 1843

Painted about 1840.

This is the portrait of an old man near his ninetieth year.

The miniature was painted in triplicate, one for each of his three daughters, and Fraser has rendered charmingly the beauty of dignified old age. But the number of his years makes it evident that the activities of his life lay far behind him.

He was a student of the Temple at the outbreak of the Revolution, when he went over to France, and became Secretary to Mr. Ralph Izard, one of the Commissioners appointed by Congress to European Courts.

After serving as Speaker of the Assembly, he was appointed District Attorney by General Washington, and later was for sixteen years Attorney General of his State. In 1805 he declined the appointment of Attorney General of the United States, urged upon him by Jefferson, and for a long period was a leader of the Bar in South Carolina.

No. XXIV a

MRS. WILLIAM ROBERTSON
(Susannah Boone Freer)
1770 - 1845

Undated — about 1840.

This miniature of Mrs. William Robertson with those of Mrs.

William Mayrant and of Mrs. Henry Grey, which follow, are examples of Fraser's long list of old ladies — charming in their shawls and caps. It was the day when ladies of advancing age did not follow the fashions of the young, but understood the softening effect of lace and lawn around the face and neck.

No. XXIV b

MRS. BENJAMIN ALLSTON
(Charlotte Ann Allston)
1771 - 1824

Painted before 1824.

Mrs. Allston was the mother of Governor Robert Francis Withers Allston of South Carolina.

This is one of the most delicately tinted miniatures by the artist, yet it is very positive in its treatment. The delicacy of the thin face and the refinement of the expression are well brought out. The luminous transparent background is in keeping with the face.

For comparison of style it should be remembered that this miniature belongs to the same period as those of Mrs. Samuel Prioleau, 1818 and 1823.

No. XXV a

MRS. WILLIAM MAYRANT
(Ann Richardson)

Painted about 1840.

In its general appearance this charming portrait of Mrs. Mayrant is in the same style as that of Mrs. William Robertson, already described, and as that of Mrs. Gray, which follows. But the individuality of the three thus grouped is markedly shown.

No. XXV b

MRS. HENRY GRAY
(Yancy Cudworth)

Painted in 1842.

This miniature of Mrs. Henry Gray deserves all the commendation given to those of Mrs. Robertson and Mrs. Mayrant, with which it has been placed.

No. XXVI a

WILLIAM CATTELL BEE
1809 - 1881

Undated — supposed to be about 1845.

In the miniatures of William Cattell Bee and of the Hon. George S. Bryan we see a later period both in the dress and in the arrangement of the hair and beard than in those noticed before.

The color-scheme of Mr. Bee's miniature resolves itself into a skilful arrangement of light and dark on the medium tone of the background.

No. XXVI b

GEORGE SMITH BRYAN
1809 - 1895

Painted in 1845.

A lawyer of prominence, Mr. Bryan held the position of District Judge of the United States during the troublous times of Reconstruction. He was a member of the Conversation Club to which the community owes Fraser's Reminiscences; and it also owes to Judge Bryan one of the two biographical sketches of the artist, accompanying "The Fraser Gallery"; which so feelingly depict for us the love and esteem in which Fraser was held by his contemporaries, and point out so well his abundant fine qualities.

No. XXVII

Elizabeth Sarah Faber
(Mrs. Berkley Grimball Wilkins)
1825 - 1882

Painted in 1846.

This presentation of Miss Faber's personality is attractive and interesting. The head, with its pale complexion and dark hair and eyes, is quietly but pleasantly painted against a color-scheme based on the soft grey-blue of the dress and the blues and greys of the sky.

No. XXVIII a

Frederick Grimke Fraser

Painted about 1852.

This miniature of Frederick Grimke Fraser, nephew of the artist, is the last painted by him that has come to our notice.

The force and strength of the work is noticeable, but the painting is coarser and not so careful as in earlier miniatures.

No. XXVIII b

Master James Butler Campbell

Painted in 1845.

This child died soon after the miniature was painted. He and his two little sisters painted at the same time were the children of Mr. James B. Campbell.

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